



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-THIRD SEASON, 1987-88

Saturday, February 27, at 8:00 pm

ZEITERION THEATRE, NEW BEDFORD

Jeffrey Rink, *Conducting*

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BEETHOVEN

*Symphony No. 1 in C Major, (Op. 21)*

Adagio molto-Allegro con brio

Andante cantabile con moto

Menuetto-Trio

Adagio-Allegro molto e vivace

HANDEL

*Coronation Anthem, "My Heart is inditing"*

Funding for the Handel & Haydn Society Youth Concerts was provided by the Eleanor Naylor Dana Charitable Trust.

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George Frideric Handel (1685–1759)  
*Coronation Anthem, "My Heart is inditing"*

My heart is inditing of a good matter:  
I speak of the things which I have made unto the King.

King's daughters were among thy honorable women.

Upon thy right hand did stand the Queen in vesture of gold,  
and the King shall have pleasure in thy beauty.

Kings shall be thy nursing fathers,  
and Queens thy nursing mothers.

## EDUCATION PROGRAM

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**T**he Handel & Haydn Educational Program began with a handful of schools in 1983. Although still less than 5 years old, H&H now includes 40 schools in 6 communities, including Boston, Cambridge, Malden, Quincy, Lowell and New Bedford. A vocal quartet with piano accompaniment visits the schools twice during the year for lecture/demonstrations on such diverse topics as "Pop Music through the Ages" and "Music Without Rhythm?". Students are invited to an afternoon dress rehearsal at Symphony Hall, where they have the opportunity to meet the conductor and

observe music-making in the concert hall setting. The final component of the program is a collaborative concert which combines selected student singers with H&H's professional orchestra and chorus. The students therefore are able to experience a professional performance environment. H&H will do three such concerts this year, in Boston, New Bedford and Lowell.

# CHORUS

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## NEW BEDFORD HIGH SCHOOL CONCERT CHORALE- SSA CHORUS

### SOPRANO

Jenna Beaudoin  
Rachel Constantine  
Katherine Dagnall  
Kelly Farrell  
Sheri Lewis  
Anabella Lopes  
Karen Lynch  
Melissa Maciel  
Janet Martins  
Mary Morelli  
Candy Pina  
Kari Pina  
Stacey Souza

### ALTO

Theresa Goncalves  
Victoria Hall  
Wendy Hall  
Elizabeth Hamel  
Jennifer Jones  
Corinne Paquin  
Kerri Poitras  
Melissa Stewart  
Lynne Sylvia  
Patrice Tiedemann  
Pamela Vieira

### TENOR

Thomas Carreiro  
Antonio Furtado  
Ethan Gomes  
Tracey Harrison  
Robert Raposa  
Shawn Sameiro  
Joseph Stoddard

### BASS

Robert Anderson  
Jason Duval  
Paul Furtado  
Samuel Ramos  
Jose Rego  
George Telheiro

### H & H

### SOPRANO

Margaret O'Keefe  
Melinda Warren

### ALTO

Susan Trout

### TENOR

Walter Dixon  
Bruce Lancaster

### BASS

Peter Gibson  
Richard Morrison

# ORCHESTRA

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### VIOLIN I

Daniel Stepner, *concertmaster*  
Craig Burket  
Jennifer Moreau  
Clayton Hoener  
Etsuko Sakakeeny

### VIOLIN II

Judith Shapiro, *principal*  
Mark Beaulieu  
Ling Ling Guan  
Julie Leven  
Jane Starkman

### VIOLA

Barbara Wright, *principal*  
David Rubinstein  
Frances Rios

### CELLO

Ronald Lowry, *principal*  
Karen Kaderavek  
Jan Pfeiffer

### BASS

Robert Caplin

### FLUTE

Randolph Bowman, *principal*  
Julie Scolnik

### OBOE

Disa English, *principal*  
Alison Doane

### CLARINET

Diane Heffner, *principal*  
Steven Jackson

### BASSOON

George Sakakeeny, *principal*  
Judith Bedford

### HORN

Richard Menaul, *principal*  
Jane Sebring

### TRUMPET

Dennis Alves, *principal*  
Bruce Hall  
Tom Cook

### TIMPANI

John Grimes



The Handel & Haydn Society gave its first concert on Christmas night in 1815 at Stone (now King's) Chapel in Boston. A hundred performers were gathered together for this event of extraordinary importance. By establishing a musical organization named for George Frideric Handel and Franz Joseph Haydn, the founders proclaimed their commitment to the great music of the past and to contemporary music as well.

In April 1817 the Handel & Haydn Society presented its first complete performance of Handel's most popular oratorio, *Messiah* and has included it in the repertoire annually since 1854. During the same month, Boston audiences were treated to the first performance in America of Haydn's *Creation*.

Public concerts at moderate prices have always been the cornerstone of Handel & Haydn activities. With the building of the Boston Music Hall (on the site of the present Loew's Orpheum) in 1852, the Society had available to it the finest hall in the country. At the same time, the appointment of Carl Zerrahn as conductor raised the artistic horizon and introduced more stringent performance standards. Under his leadership the Society organized the first great American music festival on the European model: six concerts, May 21–23, 1857. Audiences heard not only the obligatory *Messiah*, *Creation* and *Elijah* but also Beethoven's Fifth and Seventh Symphonies. These choral-orchestral festivals continued at three year intervals until the establishment of the Boston Symphony Orchestra made the orchestral offerings superfluous.

The Handel & Haydn Society always accepted its civic responsibility to participate in public ceremonies and benefit concerts. Its first appearance of this type was before President James Monroe on his visit to Boston in 1817. Over the years the Handel & Haydn Society has extended Boston's musical greetings to Grand Duke Alexis of Russia (1871), Admiral Dewey (1899) and Queen Elizabeth II (1976).

During the first few decades of the twentieth century the Society fell on difficult times. Handel & Haydn seemed an old-fashioned choral society with all the trappings of a bygone era. It became more difficult to recruit good singers, a situation which led to an inevitable falling off of artistic quality. The Great Depression and mounting expenses not covered by ticket sales endangered the solvency of America's oldest concert organization.

After the International Choral Festival sponsored by the Society in 1965 to celebrate its 150th anniversary, the Officers and Board of Governors concluded that only radical action could assure the Society's survival. They called on Thomas Dunn, an acknowledged expert in Baroque performance practice, with a solid background in both choral and orchestral conducting. He expanded the repertoire to dramatic works and purely instrumental music and attracted first rate soloists. During the seventies the Handel & Haydn Society began to reclaim its position of eminence in Boston's cultural life.

In 1984 Thomas Dunn announced his intention of retiring at the conclusion of the 1985–86 season, ending a tenure as Artistic Director that lasted for eighteen years. In July 1986 Christopher Hogwood assumed the podium as the Society's new Artistic Director. Mr. Hogwood enjoys a worldwide reputation for the highest quality music making possible, and is founder and director of London's Academy of Ancient Music. Now in his second season with H&H, he has established a premier quality original instrument orchestra, expanded the educational program to include over 40 schools, and added a chamber concert series in local venues outside Symphony Hall. Handel & Haydn signed a three record contract with London/LOiseau Lyre records last September and will make its first period instrument recording in March 1988. The Society was also awarded a Challenge Grant from the National Endowment for the Arts this past fall. The future is bright indeed for America's oldest active performing arts group.